



A walk with ~ Colour and light

The Fitzwilliam is a treasure trove of artworks and objects that tell stories of human endeavor, creativity and culture and is a beautiful, spacious building.

This walk explores the Museums ground floor, a magical space packed full of cultural stories and artefacts from around the world and across time. Travelling through four galleries, the walk is a guide to objects which reveal the rituals, traditions, values and beliefs of people – expressed through the use of colour and illumination.

Why a museum walk?

Visiting the Museum is a great option for meeting with others and having some gentle exercise as you explore.



How long will the walk take?

With time to stop and look the walk should take you approximately 50 minutes.



How far is it?

It's 500 steps, approximately a fifth of a mile.



Are there places to sit?

Yes, in Gallery 21, Greece and Rome, there are benches under both sets of windows. You are also never far away from the café should you wish to stop for a refreshment break.



What access support is available?

There is a lift to all floors near the Courtyard entrance. Assistance dogs are welcome. Wheelchairs, LoopHear system, tactile map and magnifying glasses are available from the entrance information desks or you can book online.

Email: reception@fizwilliam.ca.ac.uk

Tel: 01223 332900

DEMENTIA COMPASS



This guide has been created through the Portals to the World programme, a partnership initiative between the University of Cambridge Museums and Dementia Compass.

Dementia Compass are a social venture with over a decade of experience supporting individuals with Alzheimer's or other dementias and their families.

Dementia Compass builds and provides resources that reduce the impact of dementia and help people stay connected with who and what matters.

For more information visit the Dementia Compass Website:
www.dementiacompass.com



Or contact them on
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hello@dementiacompass.com

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Supported using public funding by
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Museum Walk

Colour, Religion and Beliefs



Mosque
Lamp,
1355 AD,
Syria

How we use colour,
pigment and light to
create awe and wonder.



Gallery
28

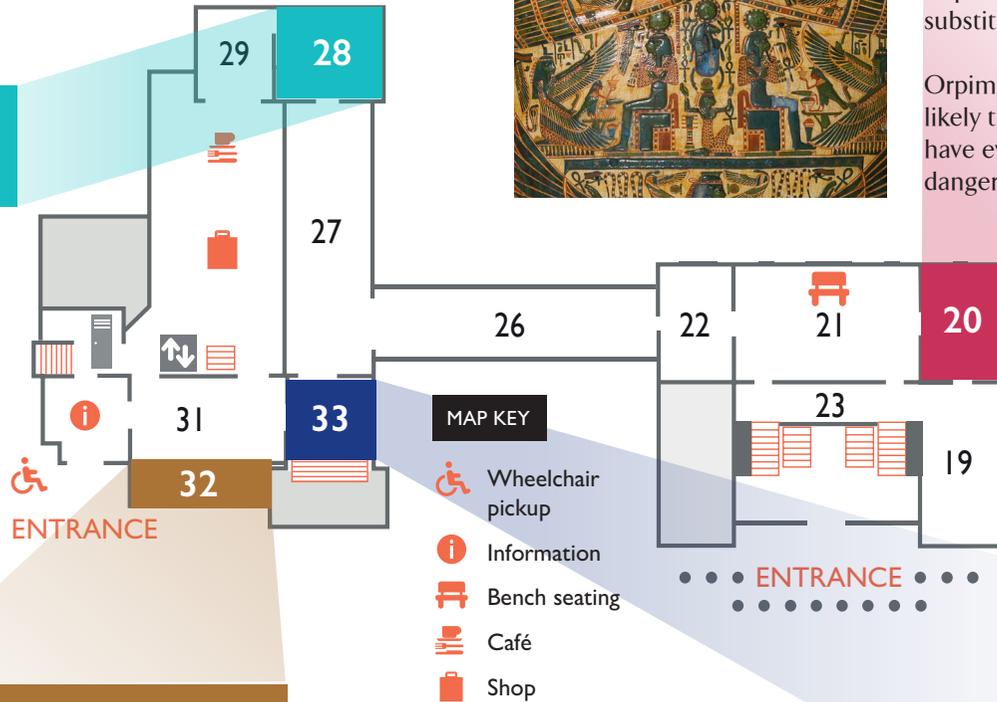
Seated Bodhisattva sculpture
1200-1279 AD, Song Dynasty, China

This life-size wooden sculpture represents a Bodhisattva, a Buddhist deity who helps others in time of need. It may look worn and faded now, but this sculpture was once decorated in many bright colours. Traces of its former paintwork are still visible on several parts of the sculpture.

Recent tests revealed that the sculpture was painted over at least five times in the past 800 years and once using gold.

The
Fitzwilliam
Museum
CAMBRIDGE

Ground Floor



Gallery
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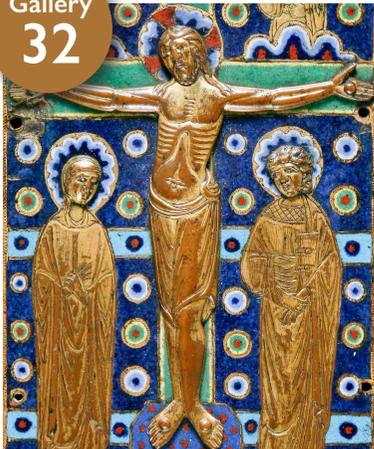


The Coffins of Nespawersheft
900-940 BC, Egypt

The yellow paint on this coffin set is made of orpiment, a bright golden yellow pigment. The crystal structure of orpiment captures light and gives the surface a sparkle. Orpiment is frequently found on Egyptian coffins, likely as a substitute for gold.

Orpiment is highly poisonous and contains arsenic. It is likely that the artists who painted with this pigment would have eventually died from handling it. The Romans knew the dangers of orpiment and still used slave labour to mine it.

Gallery
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Rothschild Enamel Plaque
1210 AD, Limoges, France

Depicting the crucifixion of Christ, this enamel panel was once part of a book cover. The book as likely to contained the gospels and would have been used during church services.

Enamels from Limoges were well known in the Middle Ages for their rich colours and highly polished, shiny surfaces. Troughs were carved into the copper base of the plaque and then filled with powdered glass and repeatedly heated or fired to set the enamel. The enamel was then polished to match the shine of the surrounding metal.

Gallery
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Mosque Lamp, Glass
1355 AD, Damascus, Syria

Oil lamps made of glass were used to light mosques and tombs in Egypt and Syria. These lamps were hung from the ceilings by chains looped through the lamp's six handles or 'lugs'. When the lamp was lit, the painted enamel decoration created a dazzling display of colours.

This lamp is inscribed with part of a religious passage known as the Verse of Light: 'God is the light of the heavens and the earth. The parable of His light is as a niche, in which there is a lamp'.